

July 2010

PO BOX 60397, PALO ALTO, CA 94306

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## FROM THE CHAIR

PAJA has completed another successful year (our fiscal year runs from July 1 to June 30) in its ongoing efforts to support jazz education and provide opportunities for the midpeninsula community to hear *live* top performers at a reasonable price.

We provided you with three events this year, plus a free member party. Our charitable fund was able once again to support the concert program of the San Mateo Union High School District, as well as provide a substantial donation to the Stanford Jazz Workshop for its wonderful summer program aimed mostly at high school students. We also contributed to Jazz Radio KCSM in their hour of need.

But let's face it. We continue to operate in a Yin/Yang manner. Let me explain. We had terrific concerts starting with the Piano Jazz Summit III, a success both financially and critically. But the next two gigs, namely the Senzala Restaurant Jazz Party in Sunnyvale (with Kenny Washington, Christian Tamburr and Modesto Brisenó) and the Remembering The Gerry Mulligan Quartet show at Cañada College provided no additional funds to our charitable account. Alas, ticket sales were especially weak from PAJA members, even for the Piano Summit. I have mentioned this before; still, little has changed. Why aren't more of our members taking advantage of these unique opportunities to enjoy exemplary programs? We have great musicians, but the events are not supported sufficiently by PAJA members. Thus the Yin/Yang frustration.

Your continued membership is critical, but so is your attendance at these one-time-only programs. We try to offer you a variety of options—jazz parties in venues that serve food and drink, as well as more formal concerts focused on a theme or concept generated by Dr. Wong. We vary the times from evenings to Sunday afternoons. We showcase a variety of performers reflecting different tastes. Look at the list of past concerts now posted on the PAJA website. What an amazing roster of jazz talent.

And we've held the line on ticket price. We know times are hard and some of you are hurting. So, tell me, what

else can we do to stimulate your attendance at future performances?

Our other continuing problem is the lack of new members. Our website is up and functioning, and brimming with information, but how else do we reach out and sell our message? How do we get more people to take the rubber bands off their wallets and support jazz, experience jazz *live*, and help to keep this cultural value a vital element in the midpeninsula community?

PAJA is dedicated to providing local, easily accessible opportunities for unique musical experiences, using any revenues produced to support jazz education. We are all in this together. No organization can long survive without new supporters. Tell your circle what we are about, bring them to a concert, give me names of possible members and I will make the pitch.

Don't get me wrong. All is not doom and gloom. PAJA will continue with concerts and parties in our new fiscal year. Here are some dates for you to mark on your calendar:

- September 12—FREE member party, Palo Alto Art Center, Newell Rd., 3-5pm
- October 1—Tony Harry Memorial Concert, Mountain View High School.
- Early December—Jazz Party
- March-April—Spring Jazz Concert
- May—Jazz Party

Full details about guest artists, specific dates and locations will be forthcoming in the weeks ahead. We'll keep you informed via the Jazz Buff and through separate mailings.

Have an enjoyable summer and be sure to attend the wonderful shows presented by the Stanford Jazz Workshop and the San Jose Jazz Society, not to mention summer music series offered at the Stanford Shopping Center, and in Redwood City, Los Gatos, and elsewhere.

In continued appreciation,

C. Stuart Brewster



## THE GERRY MULLIGAN QUARTET REVISITED

*Photos by Andy Nozaka*

Top photo: The Menlo-Atherton HS Jazz Ensemble—a great hit with the audience. Bottom right: The Quartet in full flight—left to right: Zisman, Smulyan, Stout, Tana. Bottom left: PAJA event chair Harvey Mittler, Zisman, Stout, Dr. Herb Wong, Smulyan, Tana.



the early 1950's, and those numbers sound just as fresh and unique today as they did then. Smulyan and Stout WERE Mulligan and Baker—a remarkable re-creation of that memorable, if brief, partnership. And they were ably backed by popular locals: drummer Akira Tana and bassist Michael Zisman.

Ron Stout introduced each number with illuminating and humorous anecdotes about “Chetty” and Mulligan, and the impact certain songs made on the jazz public. And it was definitely a rare treat for the audience to hear extended solos from a baritone virtuoso like Smulyan. Kudos to Herb Wong for designing this singular event for local jazz fans, and it's too bad so few PAJA members took advantage of the opportunity to hear this great music once again.

The Mulligan concert was opened by a few sterling numbers from the accomplished Menlo-Atherton High School Jazz Ensemble and a tribute was offered to their retiring director Frank Moura.

After the concert a number of PAJA members repaired to the Woodside Bakery for a special dinner party, with the



## PAJA'S SPRING CONCERT—GERRY MULLIGAN QUARTET RETROSPECTIVE

Aah, those familiar velvet sounds produced by Gerry Mulligan and Chet Baker. In this case, it was standout baritone artist Gary Smulyan and LA trumpet veteran Ron Stout who were blowing and treating us to old favorites like “My Funny Valentine,” “Bernie's Tune,” “Line For Lyons” and “Moonlight in Vermont.” That was PAJA's spring concert—a Gerry Mulligan Quartet Revisited concept conceived and arranged by Dr. Herb Wong, and offered on May 23 at Cañada College's Main Theatre in Redwood City.

Unfortunately, the auditorium was less than half full and the concert turned out to be a money loser for PAJA's jazz education efforts, but no one could doubt it was a complete artistic success. The Mulligan Quartet, with its pianoless format, made major waves on the jazz scene in

lead musicians in attendance. Thanks to Patty Boyle for arranging things with the restaurant. These post-concert get-togethers are lots of fun, giving members a chance to mingle and talk with our guest artists.

The next day (Monday) Smulyan and Stout stuck around to give a well-received clinic to the M-A ensemble members and others at the high school. From their own comments, the two professionals enjoyed themselves immensely, first with their performance paying homage to one of their favorite groups, and then interacting with the young players and fans at the high school.

## A CHET BAKER VIGNETTE

[Photographer William] Claxton recalled driving from a San Diego concert with [Chet] Baker and a lovestruck groupie named Cindy. "On the way we stopped at a motel room to eat hamburgers and smoke pot. Baker was less concerned with Cindy than with the safety of his car, which he kept eying through the open door. 'Tell me something, Chet, what are the most important things in the world to you?' asked Claxton. 'Oh, I don't know for sure, Clax,' he said. 'I guess my horn, and my new Caddy—and—well, of course my music. I guess that's about it.'" Cindy was enraged. "Well, thanks a lot, *Mister Baker*," she hissed. She stormed out, punching the car bumper with her fist. "Chet looked at me and shook his head and smiled," said Claxton. "Then he shouted out into the parking area, 'I forgot to mention my dog!'" From *Deep In A Dream: The Long Night Of Chet Baker*, by James Gavin

## REVIEW

### THE DADDIOS AT SENZALA

How lucky we in the midpeninsula are to have the Senzala Restaurant and their musical offerings. Senzala management are jazz fans and they do a lot of big band presentations on Wednesday nights, and now trumpeter John Worley and saxophonist Oscar Pangilinan are spearheading jam sessions the second and fourth Tuesday nights of the month. We recently attended the Daddios big band concert here on June 23. Both Daddios bands played: first the 6 O'Clock Band, then after a short intermission the 8 O'Clock Band. Both outfits are under the direction of DeAnza College music instructor Steve Tyler. The 8 O'Clock Band is the more accomplished group, with seasoned players, and is well worth hearing. Their ensemble playing is exciting and remarkably tight.

Tyler introduced compositions by Bill Holman, Tom Kubis, John Fedchock, Dirk Fischer and others. Particularly effective was a rendition of the chestnut, "That Old Feeling," and a Gordon Goodwin chart, "Louisville Shuf-

## FINANCIAL REPORT

2009-2010 Fiscal Year: July 1, 2009-June 30, 2010

### RECEIPTS:

Dues	\$5,425
Donations	3,561
Events (concerts, parties, etc.)	<u>13,092</u>
Total receipts	\$22,078

### EXPENDITURES:

Printing, postage (Jazz Buff)	521
Other operating expenses (insurance, etc.)	2,003
Grants	6,600
Event expenses	<u>11,277</u>
Total expenditures	20,401

Net gain \$1,677

### Major Grants:

Stanford Jazz Workshop	\$4,000
Jazz Radio KCSM	1,500
Institute for the Performing Arts	1,100

Cash on hand \$16,028

fle." Both numbers will be on a forthcoming Daddios CD. Catch the 8 O'Clock Daddios Band whenever you can. They're the best jazz rehearsal band around. Their website is [www.deanzadaddios.org](http://www.deanzadaddios.org).

The Senzala Brazilian Restaurant is located at 250 E. Java Dr., in Sunnyvale. (Not far from Lockheed and Yahoo.) For their website and music schedule: [www.senzala-restaurant.com](http://www.senzala-restaurant.com).

## ON THE COUNT BASIE BAND

"It was only after months of experimenting with personnel that the Count Basie Orchestra found any measure of public acceptance. 'One O'Clock Jump' was a big factor, but it was the presence of the soloists (Lester Young, Herschel Evans, Jack Washington, Buck Clayton, Harry Edison, Benny Morton, Dickie Wells, and the historic rhythm section of Basie, Jones, Green and Page) that caused it to be hailed by the general public. Basie's real contribution to jazz was the raising of the sideman to a star. . ."

John Hammond, quoted in *Dizzy, Duke, The Count And Me: The Story Of The Monterey Jazz Festival*, by Jimmy Lyons with Ira Kamin.

## SUMMER LISTENING

In addition to the Stanford and San Jose Jazz Festivals,

there are several special appearances the jazz fan can look forward to. **Stanford Shopping Center** resumed its Thursday night series (6-7:30pm) on June 10 and continues to August 12. Good bets are Hale Baskin on July 8, the Terry Disley Experience on July 15, and Jamie Davis and his silky-smooth vocals on August 12. **Jazz On Main** at 850 Main Street in Redwood City offers Monday night concerts from 6-8pm, until August 16 (except July 5). The great Kenny Washington is there on July 12, guitarist Rick Vandivier appears with trumpeter John Worley on July 19, the Kristen Strom Quintet on August 9, and the Tamburr-Vitchev Project featuring vibraphonist Christian Tamburr on August 16.

And why not make a trip or two to Los Gatos for **Jazz on the Plazz**, Los Gatos Town Plaza (West Main and Santa Cruz Ave.) on Wednesday nights to August 25. Judy Wexler performs on July 14, Robin McKelle on August 11, and

headliner Barbara Morrison on August 25. On August 1, guitarist Julian Lage is at **Bach's—the Pete Douglas Beach House** on the coast above Half Moon Bay. On July 25, NY vocalist Kendra Shank appears at Bach's with the outstanding Geoffrey Keezer Trio. On August 22, it's a Mel Martin all-star band with vocalist Jamie Davis.

Don't forget **Jazz At Filoli**—Sunday afternoon concerts at the Filoli Estate on Cañada Road in Woodside. The Jim Cullum Jazz Band is there on August 1 (Jazz at Riverwalk), singer Janis Siegel on September 12 (she's from Manhattan Transfer, now with a flourishing solo career), and finally the great Eliane Elias on September 26.

All these events and locations are covered further on PAJA's website: [www.pajazzalliance.org](http://www.pajazzalliance.org), so check out the website and get the details.

**Join PAJA –  
OR RENEW NOW**

**Palo Alto  
Jazz  
Alliance**

Mail your check to Palo Alto Jazz Alliance, P.O. Box 60397, Palo Alto, CA 94306.

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☐ New subscriber    ☐ Renewal    ☐ This is a change of address

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Total enclosed \$ \_\_\_\_\_